

LANDMARK DESIGNATION REPORT



COMMISSION ON CHICAGO LANDMARKS

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Bush Temple of Music

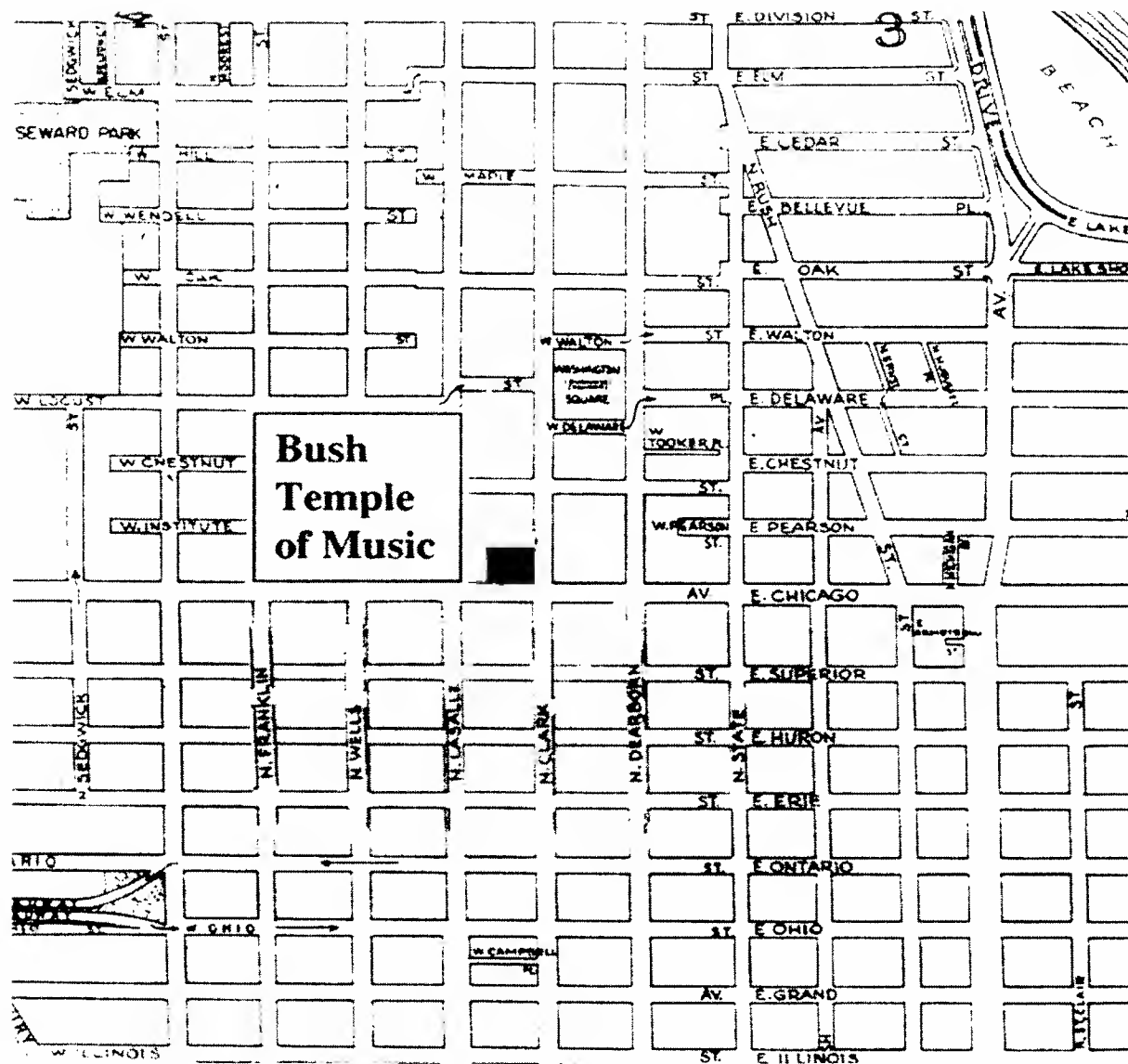
100 W. Chicago Ave./800 N. Clark St.

Preliminary Landmark recommendation approved by
the Commission on Chicago Landmarks, June 7, 2000



CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Alicia Mazur Berg, Commissioner



Above: The Bush Temple of Music is located in the Near North Side community area of Chicago, southwest of historic Washington Square.

Cover: A 1905 photograph of the building.

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance recommended to the City Council should be regarded as final.

BUSH TEMPLE OF MUSIC

100 W. CHICAGO AVE./800 N. CLARK ST.

DATE: 1901

ARCHITECT: J. E. O. PRIDMORE

In a city replete with classical Beaux-Arts influenced architecture, few buildings possess the dramatic flair of the Bush Temple of Music. For almost a century, this French Renaissance Revival building—with its elaborate roofline, finely crafted decorative details, and Old-World charm—has dominated the corner of Chicago Avenue and Clark Street.

Built as the showroom and headquarters of the Bush and Gerts Piano Company, one of the nation's largest piano manufacturers, the Bush Temple of Music was designed by J. E. O. Pridmore, one of Chicago's significant designers of theater architecture. This elegant building once housed one of the premier venues for performing arts in Chicago. It was converted to an office building in 1922.

THE PIANO IN TURN-OF-THE-CENTURY AMERICA

The piano was an exceptionally important part of American social life and culture during the nineteenth and early twentieth centuries. In an era before radio and motion pictures, piano playing was a primary form of entertainment in many American homes and owning a piano was a status symbol for middle-class Americans. By 1905, there were more pianos and organs in the country than bathtubs, a statistic that says much about the American love of music.

As American families prospered in the 1880s and 1890s, pianos became one of the first luxury items to reach the mass market, and American piano manufacture increased dramatically to accommodate the demand. Between 1890 and 1900, the number of pianos in American homes increased more than five times as fast as the population. By 1900, one million pianos were in use in the United States, while 171,000 pianos, more than half of the world's production, were being built in the United States each year by 263

firms employing 18,000 skilled workers.

Music instruction, in public schools and private music conservatories and through private tutoring, increased during this period to accommodate the demand. By 1886, seven out of ten pupils in American public schools were being taught to read music. During the same decade, half a million people were learning to play the piano. Especially for young women, piano instruction was an important part of one's education, an element of refinement and culture important to American ideas about culture.

Piano Manufacturing in Chicago

The first piano in Chicago is said to have been brought to the frontier town by 1834 by the pioneer Jean B. Beaubien, and within two years, early Chicago settlers could buy pianos made in Philadelphia and New York through a local merchant, James H. Mulford. No piano manufacturers, however, existed in Chicago until 1851 when G. A. Helmkamp began producing a variety of musical instruments, including pianos.

The 1880s and 1890s were decades of great growth for Chicago as a major manufacturing and distribution center for all kinds of products, including pianos. The city's natural advantages as a manufacturing center—its central location to both raw materials and buyers and the network of railroads that radiated from the city—worked for piano manufacturers as well as other industries. By 1900 Chicago was the second largest center of piano manufacturing in the United States after New York, with 21 piano factories producing 16 percent of all American-made pianos. By the early 1920s, Chicago was the leading piano manufacturing center in the number of pianos made, nearly 125,000 a year.

Chicago manufacturers produced thousands of pianos destined for parlors throughout the United States. In their intended small-town and rural audience, Chicago piano companies were similar to the great mail-order companies—Sears, Roebuck & Co. and Montgomery Ward—that also were headquartered in the city. Unlike their Eastern rivals such as Steinway and Chickering, Chicago piano companies such as Kimball, Steger, and Bush and Gerts—the company that built the Bush Temple of Music—built pianos for middle-class town and farm families without much money but with a strong desire for music and culture.

The Bush and Gerts Company

The Bush and Gerts Piano Company was founded in 1885 by William H. Bush, his son William L. Bush, and John Gerts in order to take advantage of this burgeoning demand for pianos. The elder Bush was a pioneer Chicagoan, prominent in the lumber trade. His son worked at an early age for several piano companies, including the Cambridgeport, Massachusetts, firm of George



On completion of the Bush Temple of Music, we
shall occupy a space of
TEN THOUSAND SQUARE FEET AS PIANO WAREROOMS
magnificently decorated
and furnished, and second to none in the United States

AN IMMENSE STOCK OF NEW AND SECOND HAND PIANOS

Miscellaneous Makes UPRIGHTS FROM \$90 UP
SQUARES FROM 15 UP Easy Payments
New Bush & Gerts and Victor Pianos, Renters—\$2, \$3, \$4 and \$5
PER MONTH
\$250, \$275, \$300 and up Rental applied on purchase price

BUSH & GERTS PIANO COMPANY CHICAGO

Temporary Retail Store 250 NORTH CLARK ST. Factory Cor. WEED and DAYTON STS. Wholesale Headquarters 117-119 EAST KINZIE ST.

Recapitulation of Special Features Bush Temple of Music

ADDITONUM The best piano ever made	BASINENT First class factory shop. First class cafe and
RECTAL HALL West wing, reading, writing, etc.	restroom, with special refrigerating plant and heating
TWO RECTAL HALLS in better structure, ever main and	rooms. Special vault for the storage of furs, silver,
tennis, 350 each	ware, etc.
LODGE ROOM 2500 sq. ft., east wing, for hotel, club and	The finest photographic gallery in the city in the center
tennis	position under the tower, with every modern con-
BANQUET HALL with 2000 sq. ft., reading room, etc., on both	venience
wings, suitable for clubs, societies and other organizations	EAST WING a complete conservatory of musical and drama-
GROUND FLOOR Bank and safety deposit vault, United	tic art
States Express office, Western Union, Telegraph	fully two beautiful and convenient offices and studios
office, Post office	The largest and most commodious piano warehouses and
	offices in the city owned by the Bush & Gerts Piano
	Company

THE BUSH TEMPLE OF MUSIC COMPANY will consider applications for first class tenants from professional men, there being quite a number of suitable offices still to be rented. There are several very desirable stores with well lighted vestibules in the basement, and on the fifth floor excellent accommodations for clubs, clubs and societies of a really desirable character and unquestioned safety, and applications for space can be made at the office of the Bush Temple of Music Company, 250 North Clark Street.

The founders of the Bush and Gerts Piano Company were (top left to right) William H. Bush, his son William L. Bush, and John Gerts. Above: An advertisement for Bush and Gerts, published in 1901, advertising their planned move into the Bush Temple of Music.

Woods and Co. and the W. W. Kimball firm of Chicago. Gerts, a native German, learned piano manufacture in Hamburg before emigrating to Chicago in 1870. During the 1870s and early 1880s, Gerts worked for several piano manufacturers before opening his own small-scale piano factory. The new partnership with the Bushes brought capital that allowed Gerts to expand production. The elder Bush also owned a building at the northwest corner of Chicago Avenue and Clark Street (the future site of the Bush Temple of Music) which the Bush and Gerts Piano Company used for offices and a showroom.

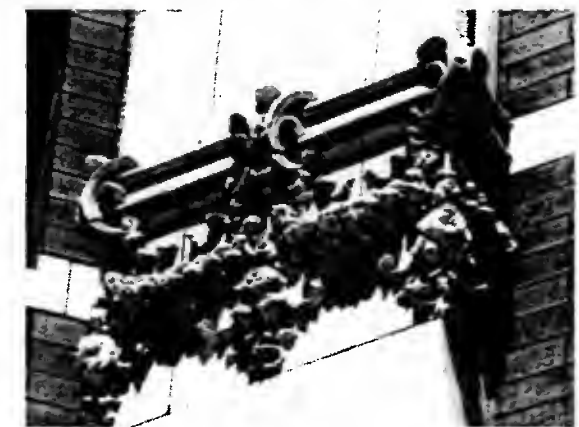
The new company prospered during the 1890s, moving production into a larger factory building at the corner of Weed and Dayton Streets. By 1900, Bush and Gerts had established itself as one of Chicago's top piano manufacturers, producing an average of 2,000 pianos a year. Its pianos, selling for \$250 to \$300 apiece, were sold to middle-income buyers throughout the Midwest.

BUILDING CONSTRUCTION AND DESCRIPTION

During these first years of growth, the Bush and Gerts Piano Company maintained two showrooms, one in the midst of South Wabash's burgeoning "Music Row" where most other Chicago music companies maintained showrooms and offices, and one at the company's headquarters at Chicago and Clark. By 1901 the company decided to build a larger, more lavish headquarters. The elder Bush, who was company president, decided to construct a building that would combine sales and office space for the company with concert facilities and studios for piano and other music teachers. It was a common practice for piano companies in Chicago and other cities such as New York to encourage the public interest in music—and piano playing—through the construction of such facilities. Other similar buildings by Chicago piano companies include those by Kimball and by Lyon & Healy, both located at the intersection of Wabash Avenue and Jackson Boulevard.

The new Bush Temple of Music, however, would be the most visually elaborate of those in Chicago. Although Bush died in 1901, before the construction of the planned building, the company carried out the project. Upon its completion in 1902, the French Renaissance Revival-style building featured a 10,000-square foot piano showroom, a 1,000-seat theater, three recital halls, artist and music studios, a photography gallery, lodge room, banquet hall, restaurant, shops, and offices.

Described in the *Inland Architect and News Record* as "a striking architectural feature of the North Division of Chicago," the picturesque, six-story building dominates its corner lot, stretching for 100 feet along Clark Street and 150 feet along Chicago Avenue. It is clad in grey pressed brick with white terra-cotta trim. Its walls are decorated with classical pilasters and cornices, accented



The Bush Temple of Music was designed in the French Renaissance Revival style and displays the physical characteristics of the style, including a dramatic multiple-hipped roof, dormers rising from lower walls, and Classical-style pilasters and other ornament.

with ornament with musical motifs such as harps. Its dramatic roofline has high-pitched hipped roofs once ornamented with cast-iron finials and terra-cotta-trimmed dormers. One news account aptly described the building as “a touch of Paris in Chicago.”

THE FRENCH RENAISSANCE REVIVAL STYLE

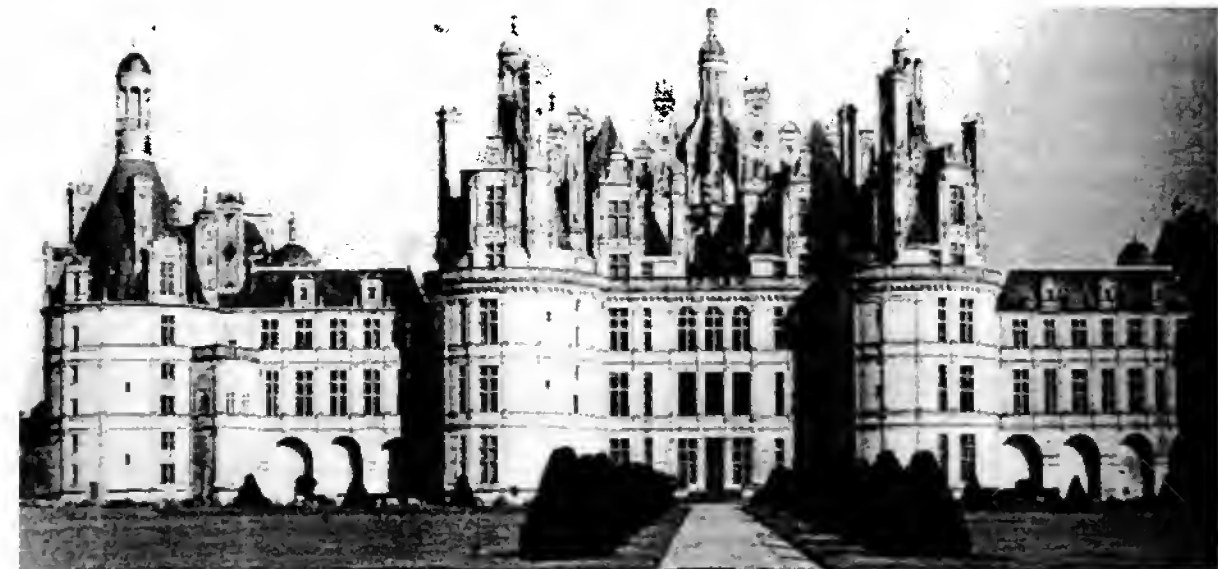
The Bush Temple of Music was designed in the French Renaissance Revival style, an unusual choice for a Chicago commercial building, but indicative of the elder Bush’s desire to create a building that would serve as a visually splendid advertisement for the company’s pianos. Sometimes called “Chateausque,” the style is derived from sixteenth-century French buildings, especially the lavish *chateaux* which were country palaces built for French kings and nobility. It typically is characterized by masonry construction and high-pitched hipped roofs with a variety of vertical elements, including dormers, spires and chimneys. As in the original style, ornamentation combines both Gothic elements such as high-pitched roofs with Renaissance pilasters and ornate capitals.

The French Renaissance Revival was first popularized in the United States by Richard Morris Hunt, the first American architect to be trained at the Ecole des Beaux-Arts. Built between 1879 and 1881, Hunt’s elaborate house for William Kissam Vanderbilt on New York’s fashionable Fifth Avenue established the style as one of culture and refinement, suitable for the social aspirations of America’s newly established wealthy families.

It is very unusual, however, for the style to be used for a commercial building, even one with aspirations towards culture such as the Bush Temple of Music. In Chicago other surviving examples of the style are mansions such as the Kimball House, located at 1801 S. Prairie Ave. and built for a business rival of Bush and Gerts, and a limestone-clad house at 3806 S. Michigan Ave. built for Chicago contractor John Griffiths. The architect of the Bush Temple of Music, J. E. O. Pridmore, may have used the style, with its connotations of wealth and social status not to mention its visual connection with France and the country’s reputation as a center of turn-of-the-century culture, to provide extra cachet for the new building.

ARCHITECT J. E. O. PRIDMORE

Born in England, John Edmund Oldaker Pridmore (1867-1940) came to the United States in 1880 and soon settled in Chicago. He developed a reputation for beautifully crafted buildings designed in the variety of historic styles favored by Chicagoans during the late nineteenth and early twentieth centuries. He was a resident of the Edgewater neighborhood and several of his finest buildings grace this neighborhood. A member of the Church of the



Top: The French Renaissance Revival style was based on the architecture of 16th-century French palaces such as the chateau of Chambord. Above left: The style was first popularized in the United States in the late 1870s and 1880s by American architect Richard Morris Hunt, who designed a Fifth Avenue mansion in the style for William K. Vanderbilt. Above right: In Chicago, few examples of the style remain, most being mansions such as the Kimball House, designed by S. S. Beman and located on the southeast corner of Prairie Avenue and 18th

Atonement (5749 N. Kenmore Ave.), Pridmore rebuilt the church and added a parish house in the 1910s and early 1920s. His Manor House Apartments (1021-29 W. Bryn Mawr Ave.; built in 1908) and Beaconsfield-Hollywood Apartments (1055-65 W. Hollywood Ave.; built in 1913) are excellent examples of English Tudor design.

Pridmore designed several other churches of note, including the People's Church (941 W. Lawrence Ave.; built in 1925), which housed the ministry of famed preacher Preston Bradley, and the Episcopal Chapel of St. John at the University of Illinois at Urbana-Champaign. It was as a consummate designer of theaters, however, that Pridmore shone. An expert on theater planning, he published several articles on theater design and acoustics. He designed several theaters for stage productions, including the Cort Theater (126-32 N. Dearborn St.; built in 1909; demolished) and the College Theater of DePaul University (northeast corner, Sheffield and Webster; built in 1907; demolished). Movie theaters of note included the Sheridan (4038-48 N. Sheridan Rd.; 1927; demolished), with its blue-and-white Classical-style pediment, and the Nortown (6320-32 N. Western Ave.; built in 1931; altered) with its "atmospheric-design" auditorium with decoration resembling a picturesque sea village, complete with murals of sailing ships seen through arcades.

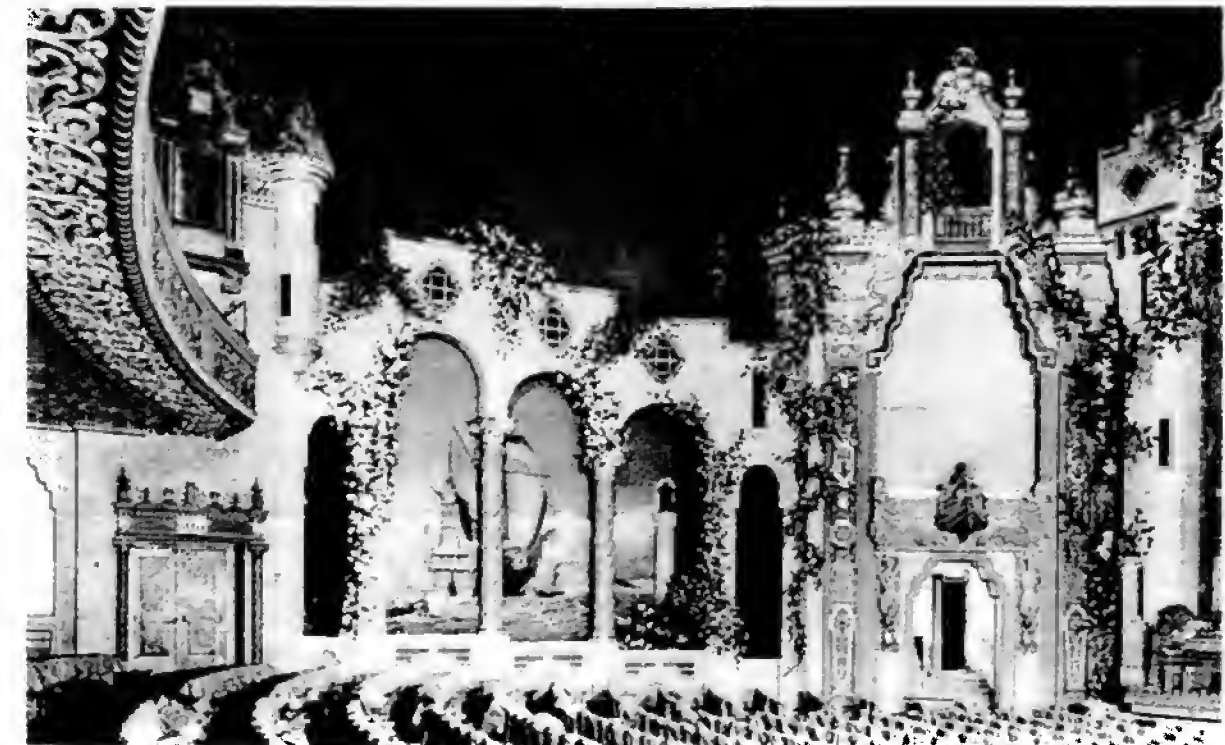
The Bush Temple Conservatory and Later Building History

Besides its chief purpose as the headquarters of the Bush and Gerts Piano Company, the Bush Temple of Music also was a prominent cultural venue for the first decades of the twentieth century. Its Classical-style auditorium was dedicated on April 17, 1902, with a concert by famed singer Madame Shumann-Heink.


The building also housed a cultural institution of note, the Bush Temple Conservatory of Music and Dramatic Art. Organized by William L. Bush, who by then was president of Bush and Gerts following his father's death, and operated by Kenneth M. Bradley, the Conservatory was one of the city's premier music and drama schools for approximately 30 years. It offered classes in voice and a variety of musical instruments, including piano, organ, and violin, as well as training in drama and foreign languages.

Other building tenants of note during the building's first 20 years included the Bush Temple Theatre and Rev. George F. Hall, a charismatic Chicago minister who held services in the Bush Temple auditorium every Sunday for many years.

By 1912, however, the Bush and Gerts Piano Company had moved their general offices and showroom to their factory at Weed and Dayton Streets. In 1918, faced with a decline in interest



J. E. O. Pridmore (top left) specialized in picturesque buildings in a variety of historic styles. His designs include (top right) the Manor House apartment building on W. Bryn Mawr Ave. in Chicago's Edgewater neighborhood and (above) the Nortown Theater (now the Pakistani-American Community Center) on N. Western Ave. in the West Ridge community area.



Bush Temple Conservatory N. Clark St. & Chicago Ave. CHICAGO
KENNETH M. BRADLEY, Director
The Leading School of
MUSIC, ACTING and LANGUAGES
DAY AND NIGHT CLASSES
In All Departments Pupils Enrolled at Any Time

The management announces the exclusive teaching engagement of the following well-known artists who have recently been added to the faculty of over 40 teachers of national reputation.

Mme. JULIE RIVE-KING The World-Renowned Pianist	MAXIMILIAN DICK America's Greatest Violinist
WM. A. WILLETT Imminent Singer and Instructor	EDWARD DVORAK Director School of Acting

SCHOOL OF ACTING

The most thoroughly equipped in Chicago and only school of acting west of New York affiliated with a producing house.
Offers dramatic students more professional advantages in the way of stage technique, rehearsals and public appearances.
Privilege of Bush Temple Theatre for frequent public appearance of students.
The Bush Temple Lyceum has a large and fully equipped stage devoted exclusively to the use of students of the school of acting.
For Catalog or information, call or address J. P. SCHMIDT, Secretary.
Mention department in which interested.

in music instruction fueled by the new media of motion pictures and records, the Bush Temple Conservatory moved to smaller quarters on nearby Dearborn Street. A growing demand for office space on the Near North Side led new owners to remodel the building as an office building in 1922. The remodeling was by the architectural firm of Shankland and Pingrey, and the building was renamed the Chicago-Clark Building.

More recently, the Bush Temple of Music was rated "orange" in the *Chicago Historic Resources Survey*, the citywide survey of historically and architecturally significant buildings undertaken by the Commission on Chicago Landmarks and the Department of Planning and Development. It also was included in the *AIA Guide to Chicago*, published in 1994, and pictured in *Chicago at the Turn of the Century in Photographs*, a compilation of vintage architectural photographs published by the Chicago Historical Society in 1984.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sections 2-120-620 and -690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark designation for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses historic design integrity.

The following should be considered by the Commission on Chicago Landmarks in determining whether to make a final recommendation that the Bush Temple of Music be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's History

Its value as an example of the architectural, cultural, economic, historic, social or other aspect of the history of the heritage of the City of Chicago, the State of Illinois or the United States.

- The Bush Temple of Music was built as the headquarters and showroom of the Bush and Gerts Piano Company, one of the city's largest and most important piano companies, at a time when Chicago was the second largest piano manufacturing center in the country.
- The Bush Temple of Music exemplifies the importance of piano manufacturing and ownership during the late nineteenth and early twentieth centuries, when pianos became readily available to the American middle class and were important symbols of culture and social status.

Besides the Bush and Gerts Piano Company, the Bush Temple of Music housed several cultural institutions in its early years, including (above) the Bush Temple Conservatory and (left) the Bush Temple Theatre company.



Bush Temple Theatre
CHICAGO

SEASON 1917-1918
Director: Conrad Seidemann
Telephone Superior 4819
No. 14
Fred Klein Co., Printers, Chicago

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness or overall quality of design, detail, materials, or craftsmanship.

- The Bush Temple of Music is a rare surviving large-scale example of French Renaissance Revival-style architecture in Chicago. At the time of its completion, one news account referred to the building as "a touch of Paris in Chicago," while *Harper's Weekly* singled it out as one of the city's most notable buildings.
- The French Renaissance Revival was mainly used for mansions of the wealthy elite. Its use for the Bush Temple of Music, a combination commercial-theater building, is highly unusual in the context of both Chicago and the United States.
- The Bush Temple of Music is an elaborate example of the combination office-showroom-auditorium buildings built by piano companies in Chicago and other cities. Its unusual use of the French Renaissance Revival style was meant to enhance the reputation of the company and its pianos through the style's associations with French history and culture.

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer or builder whose individual work is significant in the history of development of Chicago, the State of Illinois, or the United States.

- The Bush Temple of Music's unusual design and distinctive details are a testament to the skill of its architect, J. E. O. Pridmore, in designing a structure that included a wide variety of uses, ranging from a theater and piano showroom to offices and retail space. Pridmore was praised at the time for creating "a structure at once picturesque and striking with the dignity and beauty that will be appreciated in contrast to the ungainly outlines of so many of our modern business buildings."
- Pridmore was a significant architect specializing in the historic revival styles favored by Chicagoans during the late nineteenth and early twentieth centuries. His buildings were beautifully crafted, utilizing a variety of materials, including stone, terra cotta, and brick.

THE CHICAGO CLARK BUILDING
800-310 NORTH CLARK STREET AND 100-112 WEST CHICAGO AVENUE



LOOP CONVENIENCE AND ACCOMMODATIONS NORTH OF THE RIVER
ALL ELEVATED EXPRESS STATION
EIGHTEEN THRO' ROUTE CAR LINES WITHIN TWO BLOCKS
FIVE TAXI STANDS WITHIN 3 MINUTE CALL
CHICAGO MOTORBUS SERVICE
EVERY PROJECTED SUBWAY PLAN PROVIDES A STATION
AT THIS CORNER
NO PARKING RESTRICTIONS
60,000 SQ. FT. OF BRIGHT OUTSIDE OFFICES
Not one square foot over 20 ft. from window
SINGLE OFFICES \$40—Upwards
AREAS 1200 to 12,000 sq. ft.
BANK WESTERN UNION POST OFFICE RESTAURANTS
Chicago's Finest Hotels, Most Select Clubs, Most Exclusive Apartments
All Within a Few Minutes Walk make this the
Veritable Business Gateway to the Gold Coast.
If interested in North Central Property or a Location on the "Path of Progress"
SEE **CARRIERS & CO**
Office of the Building REAL ESTATE Superior 1890

In 1922, the Bush Temple of Music was converted to an office building, the Chicago-Clark Building, to capitalize on growing demand for office space on the Near North Side. This ad was taken from the 1923 *Office Building Directory*.

- Pridmore was an important Chicago architect specializing in theater architecture. Most of his buildings containing theaters or music auditoriums have been demolished. The Bush Temple of Music, although without its auditorium, remains the most prominent of these buildings.

Criterion 7: Unique Visual Feature

Its unique location or distinctive physical appearance or presence representing an established and familiar visual feature of a neighborhood, community, or the City of Chicago.

- Located on the prominent corner of Clark Street and Chicago Avenue, the dramatic roofline, massive form, and French-inspired elegance of the Bush Temple of Music has been a visual landmark of the Near North Side of Chicago for a century.

Integrity Criterion

Its integrity is preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

“Integrity” as it pertains to the criteria for landmark designation is the ability of a property to convey its historic significance. The Bush Temple of Music, although altered, retains enough of its original 1901 appearance to convey its historic community, architectural and aesthetic interest.

Although the theater spaces were removed during a 1922 remodeling, the exterior of the Bush Temple of Music still retains its original design integrity. The primary alterations in 1922 were:

- conversion of the interior theater spaces and artists studios to office space;
- removal of a small balcony over the building’s Chicago Avenue entrance;
- reconfiguration of a few of the second- and third-story windows above the former entrances to the theater and offices, using brick and stone similar in color and texture with original materials; and
- roof infill between the gables on the fifth story, utilizing terra cotta similar in color and texture with the original.

Subsequent changes and alterations to the building include:

- removal of the slate roof, clock tower, and decorative roof metalwork, terra-cotta finials, and dormer pediments; and
- alterations to some of the ground-level storefronts.

Despite these physical changes, the Bush Temple retains the majority of its original building fabric and appearance; it would be recognized by turn-of-the-century Chicagoans as the building built in 1901. It remains a distinctive physical presence at its original historic location, the northwest corner of Clark Street and Chicago Avenue. Although some redevelopment of the neighborhood has occurred during the past 40 years, the Bush Temple itself retains its historic setting, fully occupying its historic footprint and relating to neighboring historic buildings such as the Cosmopolitan Bank building across Clark Street.

Its historic design is recognizable and its overall scale and massing is intact. Its high-pitched multiple-hipped roof remains a distinctive part of the building’s physical character and is visible from some distance down Chicago Avenue and Clark Street. The building’s historic pattern of fenestration is largely intact. It retains its historic building materials, including distinctive brick and terra cotta with their textures and colors. Although some ornamental metal and terra-cotta rooftop detailing has been removed, most of the building’s exterior ornament remains, including pilasters, capitals, and dormers. Harp-and-palm-frond capitals ornament storefront pilasters. More elaborate swag-festooned capitals decorate pilasters ornamenting the building’s second and third floors. Dormers are topped by triangular pediments, while taller, centrally placed dormers are detailed with shell motifs.

Through these aspects of its physical character, the Bush Temple of Music conveys to an onlooker the important characteristics that make up its architectural and historic significance. It is recognizable as a large-scale and unusual example of the French Renaissance Revival style. It remains a commercial building that hugs the street corner, with storefronts that define its ground floor. Its size, distinctive roofline, and ornament physically express the historic architectural character that have made it an important visual “landmark” to its surrounding neighborhood and to the City of Chicago for the last century.

SIGNIFICANT HISTORICAL AND ARCHITECTURAL FEATURES

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the “significant historical and architectural features” of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the Bush Temple of Music, the

Music, the Commission staff recommends that the significant features be identified as:

- all exterior elevations and rooflines of the building, with the alley and rear building elevations being treated as "secondary elevations" for purposes of permit review.

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ACKNOWLEDGMENTS

CITY OF CHICAGO

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Alicia Mazur Berg, Commissioner

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Illustrations

Chicago Historical Society: front cover, p. 10.

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The Bush Temple of Music, in Memoriam: p. 3 (top left, bottom).

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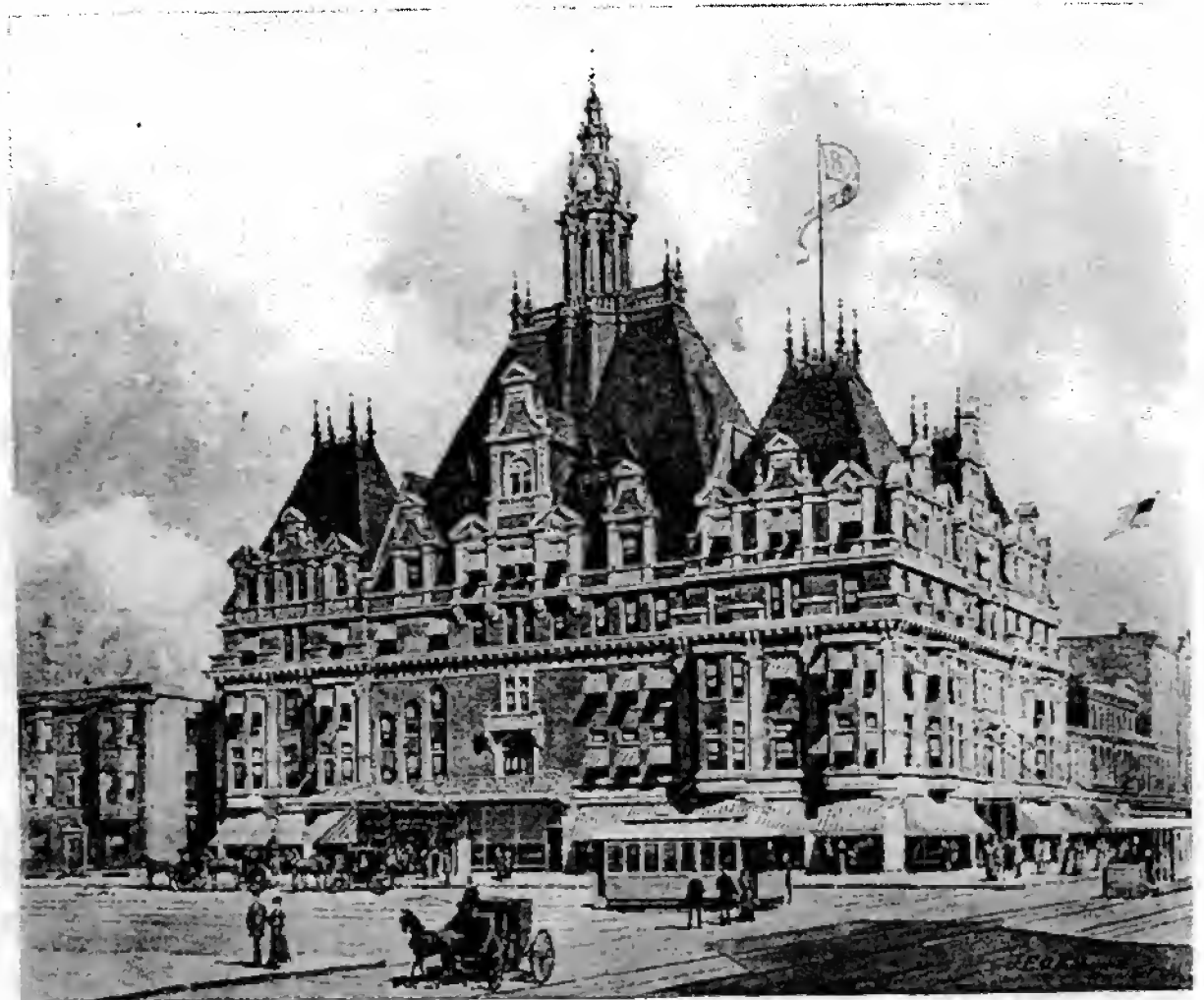
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Above: The picturesque appearance of the Bush Temple of Music as depicted in a 1901 rendering.



Left: The building retains its terra-cotta ornament, including this harp-and-palm frond pilaster capital.